

TIDELAND

Jeremy Thomas
presents
a film by
Terry Gilliam

Tideland

'I want you to take me to that upside down place where all the fairies are...without the others...just you and me.'

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A Recorded Picture Company – Capri Films production

World Sales: HanWay Films

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Described by Terry Gilliam as 'Alice in Wonderland' meets Psycho', TIDELAND is a story that explores the resilience of a child and how she survives in bizarre circumstances.

Jeliza-Rose is a young child in a very unusual situation - both parents are junkies. When her mother dies, she embarks on a strange journey with her father, Noah, a rock'n roll musician well past his time.

The film drifts between reality and fantasy as Jeliza-Rose escapes the vast loneliness of her new home into the fantasy world that exists in her imagination. In this world fireflies have names, bog-men awaken at dusk, and squirrels talk. The heads of four dolls, long since separated from their bodies, keep her company: *Mustique, Baby Blonde, Glitter Gal* and *Sateen Lips*, until she meets Dickens, a mentally damaged young man with the mind of a ten-year-old. Dressed in a wet suit and speedo, he spends his days hiding out in junk heaped wig-wam turned submarine, waiting to catch the monster shark that inhabits the railway tracks. Then there's his older sister Dell, a tall ghost-like figure dressed in black who hides behind a beekeeper's mesh hood.

As optimistic as it is surreal, as humorous as it is suspenseful - *Tideland* is a celebration of the power of a child's imagination.

From novel to screenplay

Gilliam found the novel 'Tideland' on a stack of unread books in his office in 2001. From page one he was attracted to the story and material, which he found "funny, touching and disturbing all at the same time. "I found four or five incredible characters that are the heart of the movie, whose situations become more and more bizarre and strange. Most of all I loved that it was a child's world and that was a world I wanted to explore in film."

Gilliam called his friend, the writer Tony Grisoni, with whom he had collaborated on *Fear and Loathing in Las Vegas*. Gilliam notes, "At that time we were looking for something which was much more contained and a little bit smaller than *Quixote*, not a sprawling big budget movie." They had both recently emerged from *The Man Who Killed Don Quixote*.

Grisoni recalls, "It was one of those things, where the book was true to all of the characters. It was such a wonderful, dark parable of a novel. It was also very very clear about how this could become a screenplay."

Gilliam knew that there was one producer he had to show the book to, having wanted to collaborate on a project for a long time. That producer was Jeremy Thomas. Thomas notes, "I had been wanting to make a film with him since I met him, 20 years ago, so it was a long time coming. I read the book and found an extraordinary story that was virtually written for Terry because it was full of things that I knew would fascinate him and that I found completely intriguing. I knew at the time that the story of a child in a fantasy world in Terry's hands and with his imagination would make a pretty extraordinary film."

With Thomas on board, the journey began. Gilliam e-mailed to Cullin to ask about the film rights. At this point he had not given film rights a thought. "Never in a million years did I think that Gilliam would make it into a movie or that it would interest him in that way." The next step was for Thomas to option the book.

Grisoni adds, "There's no way anyone could adapt this book without being in touch with Mitch Cullin, because it's such a true book." When he did contact the author he asked if there was anything that he used while writing the book to help him get into the mindset, back came photographs of the farmhouse where he used to live and some Bog-Man pictures that he had above his desk together with a selection of what he refers to as 'Tideland' music.

"The biggest change was to drop the story being told in the first person. In the book the story is told by Jeliza-Rose, but we didn't want a voice over where our hero nurses us through the tale" says Grisoni. "When you lose the cosiness of the voice over, you are instantly left with the anxiety of watching this child go through her various trials and tribulations. Will she survive and what's going to happen next?"

With the screenplay underway, Thomas went out to find the money. He knew it would be a difficult task because they were making "a very unusual film, an extraordinary film, the likes of which hasn't been seen before." But he believed it was the sort of film that could cross over and be very popular and explains, "It's got themes in it that are very much loved in cinema. The story of a little girl in trouble is a universal story and is something that we can all empathize with."

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Thomas is a producer who is not afraid to make films that may be considered controversial. “I want to see a broad taste available for myself and others because I grew up with cinema like that, where you could go and see many, many films. The choice is much narrower today. There’s a lot of the same being made so the occasional oasis is a very nice place to drink from.” In *Tideland*, he recognised an oasis.

Thomas describes taking on projects where the risk and gamble can be enormous as “joining the imagination of others to realize a dream which could be popular with lots of people.” He elaborates, “The biggest hits I have had in my life have all been rejected initially. For example, with *The Last Emperor*, which went on to win 10 Oscars and was very successful, I had gone into production without any US major involvement. This was because it didn’t fit into a box of pre-distribution and marketing.”

During the development process, Gilliam stepped back to direct *Brothers Grimm*. As confident as Thomas was about *Tideland*, the search for finance was still proving difficult.

Thomas knew with Gilliam’s schedule that he had to fast track things and thought the best way of doing this was to fit the film into a co-production structure. This led him to Gabriella Martinelli, with whom he had collaborated with on David Cronenberg’s *Naked Lunch*.

On her reaction to the screenplay, Martinelli says, “It was one of the most provocative scripts I had ever read. I thought it was almost a perfect script in its construction and story.” Acknowledging that it was not a mainstream film, she believed the material would definitely strike a chord. “People want to experience truth in movies and there is great truth in this film, in terms of looking at the life of a little girl, her inner and outer world, and that is something people will be drawn to.”

Martinelli was excited at the prospect of working with Thomas again, and Gilliam was a director she greatly admired. “It was my first time working with this genius director. At first that was quite intimidating as you think ‘My God I am working with Terry Gilliam’, but then very quickly he puts everyone at ease. He’s very generous and very gracious.

“I guess you could say about Terry that he is outside the realm of our standard normal cinema. We felt like we were going on a journey”

The hunt for locations

Martinelli read the script and she was instantly reminded of images of locations she had received from Valerie Creighton, the Head of SaskFilm in Saskatchewan, Canada. She called Creighton and said “Guess What? I’m going to make your day.” It was now 2004.

Thomas, Gilliam, and Martinelli flew to Regina to visit the locations. Says Thomas, “We came to Regina to look at the Prairies to see if they could equate to Texas and feel like a place that is totally isolated. We found exactly what we were looking for in the Qu’Appelle Valley, one hour outside of Regina. The houses and locations we found looked like they came straight out of the novel, especially Dell’s house and Noah’s farmhouse. Then coincidentally, genuinely coincidentally, we found a studio with tax credits. This all came together perfectly without any compromise to the initial vision of the film.”

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On the co-production Martinelli says, “Canada brought in a percentage of the financing through Telefilm, Astral Media, the Harold Greenberg Fund and through tax credits from Saskatchewan. Along with much help from the Saskatchewan Government, we were able to realise this dream of Terry’s.”

The decision to shoot in Saskatchewan did bring with it one potential complication - the weather. To get the shoot finished on time and on budget they were going to have to outsmart the weather, the latest date they could start shooting was September 27th. All the exteriors would need to be completed before the middle of October to avoid the heavy snowfalls. This gave the filmmakers a very short lead-time, not only for pre-production but also casting. Furthermore, they still had to find their lead actor to play Jeliza-Rose.

Casting

Jeliza-Rose

There was a certain amount of anxiety amongst the producers and director as to whether they would find a child actor who could carry this film. Gilliam says, “The dangerous thing about making this film was the fact that a little girl, a very little girl about nine or ten years old is in every scene, she *is* the movie.”

The search for Jeliza-Rose began with casting directors in every major city who did a general call, meaning anyone could come to an audition. From this one call they did selects of around 400 girls.

Time was also running out. Gilliam admits, “I thought I was going to have to look in newspapers for stories of families that have been killed in terrible accidents where one little kid survived, or search the orphanages of Canada. This kid had to have real soul and for some time there I didn’t think we were going to do it. The machine was turning, we had our money but we didn’t have Jeliza-Rose.”

They decided to cast the net wider and in came a tape from Vancouver. Gilliam recalls, “It was of a little girl, and there was something interesting about her, I liked her looks, her energy. We brought her to Toronto and did a little session with her and she was fantastic. It was Jodelle Ferland.”

Ferland went to Toronto and met with Gilliam, who describes her as “extraordinary. The funny thing is having cast her, I then realised she’s already done 25 films for television. She is an incredible kid.”

With his lead in place, Gilliam returned to London to meet with a British actress, Oscar nominee Janet McTeer, for the role of Dell.

Dell

At the time McTeer was filming in the country outside of London. She says “It was a rest day and when I eventually checked my phone and saw I had 50 messages from my agent. I called him and he told me ‘Terry Gilliam’s in town today and you see him this afternoon at 5pm.’” At this point it was 2pm and McTeer had not even seen the script. She arrived at the meeting with 45 minutes to spare and quickly read the screenplay. McTeer recalls, “We spoke for a couple of

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hours and at the end of the meeting he said, 'Do you want to do it?' And I thought, 'what to play this complete mad woman with one eye and it's Terry Gilliam? Are you insane? Of course I will do it!"

Gilliam describes Dell as "a strange, frightening woman. If this were 'Alice in Wonderland', she would be the Duchess or Red Queen. She's an intimidating character but as with all the other characters, I felt they had to be very sympathetic and Janet understood this immediately. There was a fear that she could become a caricature because Dell is so grotesque. It was important to understand the reason they are who they are. You want to love all the characters in the film no matter how ugly they may be."

Dickens

The role of Dickens presented similar challenges to the casting of Jeliza-Rose. When Gilliam made the decision to cast Brendan Fletcher, Martinelli admits she was nervous. "We had a lot of Canadian actors short-listed to meet Terry and then we found this one stray tape from Vancouver. Terry looked at it and said, 'That's him' and cast him straight away. It's not usual to cast someone you haven't met."

Gilliam adds, "I always had the character of Dickens in my mind as a tall gangly spidery character, somebody you laugh at he's so pathetic. But Brendan's interpretation wasn't funny. It was really believable what he was doing." It was the first time Gilliam had cast someone without a meeting first.

Fletcher wasn't happy with the tape that he sent, so when he received the call offering him the part he was stunned. "I was like, 'what do you mean? Are you serious? Don't they want me to meet him?' Up to now Fletcher hadn't read the script. He jumped on his bike and rode down to the local bookstore and found a copy of 'Tideland'. "I saw the book with the words 'fucking brilliant' and I just threw my hands up in the air and wanted to scream. I read it and thought 'my God I get to do this?'"

When they did meet Gilliam told him jokingly, "Just don't fuck up my movie". He added, "I don't know what we're getting into here but it's exciting. I really like this thing but let's just see what comes out." Fletcher says he was instantly put at ease, "I loved him straight away. He looks everyone in the eye and he's very much on the same level as everyone else. I was actually more comfortable with him than most directors, which is interesting because you don't know what to expect. Just knowing his movies and knowing his history, I thought 'how do I fall in line with this?'"

Noah

Gilliam always had Jeff Bridges in mind for the role of Noah and explains, "I wanted Jeff to play the role of Jeliza-Rose's father because you've got to love him and feel towards him the kind of love that Jeliza-Rose feels for him, despite the fact that his character has a lot of strikes against him. He's a burnt out rock 'n roller and junkie, but with Jeff the minute he walks on screen the audience warms to him - they always do."

Gilliam had been looking for something he and Bridges could work on since *Fisher King*. Gilliam had first talked to Bridges about the role two years before when he started the development process but it had all gone quiet. When he phoned Bridges to see if he could do it, they only

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had five weeks until they began shooting. Luckily there was a gap in Bridges' schedule and it fell perfectly into place.

On choosing this material, Bridges says, "I look for the kind of movies that I want to see and those are usually the ones where the filmmakers are ahead of the audience. Terry's films always have that element. The script is so refreshing because it's something I have never seen before."

He describes his character, which Cullin originally based upon the guitarist Link Wray, as someone "who used to be a rock star. But when we find him in the movie he's past his hey day and way down on his luck. He's a heroin user who loves his daughter a lot. He is very thoughtful, the sort of guy who gets into things and it's hard for him to let them go."

Queen Gunhilda

When Jennifer Tilly was told that Terry Gilliam wanted her for a part in his movie, she told her agent, "I don't care what the script is I'll do it. Tell them I'll do it." When she finally did read the script she recalls, "I was floating. I thought this is the most beautiful, poignant, heartbreakingly and visionary film script that I've read for a very long time."

When offered the part Tilly says, "I adore that Terry works outside of the Hollywood system because I guarantee you if it was a studio film there's a million more box office actresses ahead of me. But Terry just thought I would be right for the part and I think that is the best way to cast a movie. Terry is working with everyone he likes and he's doing the script he likes."

Pre-production ...rehearsals

September saw the main cast and crew relocate to Regina, setting up office in the Regina Film Studios. A few weeks of rehearsals preceded the start of production. Gilliam explains, "I had allowed for a couple of weeks of rehearsal's but this was something that Jodelle never got to the point of understanding. Her mother Valerie was very apologetic but I told her 'it's ok - we don't want her to be perfect'. It was a confusing time for her. We spent one evening just with Jodelle, Jeff and myself rehearsing their scenes with Jeff just playing around. Finally Jodelle realised what it meant to play and that she could come up with things. It had taken a while for us to get her to that point where she felt she could express an idea."

Fletcher wondered how he would play a character that lives most of his life in a fantastical world but saw Dickens' fantasy as being very complete. "He lives in this world which is completely liberated from his life at home which is very oppressed. Its Jeliza-Rose's acceptance of this world and how she reacts to his reality that unites them as friends."

To prepare for the role Fletcher tried to spend as much time with children as possible, to practice being childlike. However, the most difficult part was getting in touch with the mentally challenged side of his character and he spent a lot of time researching epilepsy. Fletcher's interpretation was that his character was mentally damaged because of some crude surgery performed on him for epilepsy that went horribly wrong.

When he started working with Gilliam, he did some very extreme walks and facial expressions that the director loved. "When I saw he was liking it I realised I could probably go a little bit further. That is when I introduced the cadence and inflection into Dickens's speech. I felt totally free to take it as far as I wanted to go."

During rehearsals the cast felt they had a lot of creative freedom. The comfort that was created during the rehearsal period was later matched on the set.

McTeer says, "What you bring to the role is very much incorporated into the film. I wanted to create someone who hides by being out there, so in fact, instead of hiding away, she creates a wonderful defence by terrifying everyone. Terry encouraged me to ask myself how can I look bigger or more extraordinary or weirder?"

Gilliam admits he was lucky to find actors who were prepared to throw themselves into the character without vanity getting in the way. "We were really lucky as they were all interested in the film and not in their careers or how they looked. Wait till people see Jennifer- we have made her fat, a real harridan, just a complete mess and she is brilliant."

Tilly laughs as she pats her prosthetic jelly-belly, put in place for the role, "Oh yes they have made me this big fat person. It's great because with Terry there is no such thing as over the top. There are just varying degrees of bigness and he loves bigness. Every day you are out on the street and you see people who are so large and big in their bizarreness and you never think - 'wow that bag lady over there is overacting.' And I think that's it - that Terry realises there's all kinds of reality."

Tilly continues, "That's also why I feel everybody will relate to Jeliza-Rose, because her behaviour is very similar to children who have had a difficult or abused childhood. They don't know any different, so the way they are behaving they feel is totally normal. People can behave in a way that other people would perceive as bizarre or strange - but to them its just normal."

... the Heads of Departments get to work

Gilliam worked collaboratively with the Heads of Departments and cast to try many different ideas as they each developed their characters and which is reflected in wardrobe and make-up.

On *Tideland*, Gilliam was mainly working with a team of people most of whom he had never worked with before. His Director of Photography though, Nicola Pecorini, was one of only a few exceptions.

There was never any question that Pecorini would not do the film. After several films together including *Fear and Loathing in Las Vegas* and the ill-fated *Man Who Killed Don Quixote*. He admits he was nervous about making a film with a 10-year-old girl in every scene, whether that would work or not. "I was thinking, Hell, we're going to shoot this young girl in every scene of the movie. We're never going to get out of here - it's going be a disaster! It was very ambitious, but then again all Gilliam's films are."

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On the look of the film Gilliam says, "When I read 'Tideland' the one image that came to mind is 'Christina's World', a famous painting by Andrew Wyeth of a clapboard house in the distance on the rise and this girl seemingly crawling towards it." He showed this to Pecorini who researched everything he could on the artist. What he discovered was quite unbelievable. "It's like the paintings have the wrong actor and are in the wrong scene but his paintings are like the storyboard of this movie. And it's not just a question of colour, it's a question of the atmosphere where you can feel the breeze and smell the apple pie. And that is what we wanted to do with the look of this film - to be able to smell the apple pie."

... production design

When Gilliam first met with Production Designer Jasna Stefanovic she presented him with some different images. "Jasna opened up a book with some images and they were strange and bizarre and very different from the Wyeth images in a way, but I loved them so we decided to blend the two together. I wanted this landscape that was just a simple horizon for 1000 miles. It had to be a very simplistic exterior world with great space. I wanted the sense of agoraphobia on the outside then on the inside it's dark and twisted and claustrophobic, busy and messy. It's these two worlds that conflict in the movie."

Stefanovic notes, "Terry has really strong visions on stuff but he's also flexible and open to new ideas and he's not stuck on what's on the page. This made it a great project for me."

One Wyeth painting influenced Stefanovic in particular. "Terry and I were going through the paintings and there was one with an old man lying in bed with a multi-coloured, ragged quilt around him. We ended up wrapping Noah in an almost identical quilt. And because of our environment because we were in the Prairies, it just happened to capture Wyeth really closely."

Her other influence was the 'Alice in Wonderland' magical world that Gilliam wanted incorporated into the film. "We could have used Hollywood slick special effects but Terry didn't want that. For the rabbit-hole, which Jeliza-Rose falls through, he wanted innocent things that were like kid's things - 'make it a child's world', he told me, 'it's seen through a child's eyes.'

"Terry was able to infiltrate that child's world. I think he is closer to Jeliza-Rose at times than he realises. Every now and then you catch him chuckling with a glint in his eye like he just knocked over the cookie jar and you see the little kid playing in him."

... costumes

The two costume designers, Mario Davignon and Delphine White, were given the task of bringing these characters to life visually. Neither of them had worked with Gilliam before. Says Davignon, "We knew if we worked with Terry that creativity would be more important than anything else. And that is wonderful for a costume designer - to work with a director who can bring you anywhere and you can take him anywhere."

He laughs when he looks back at his first meeting with the director. "My first meeting was about a very simple movie. And I remember I turned to him and I said, 'Well it depends what you mean by simple?' I explained that if we are looking through a child's eyes then a person could be red but then they could turn around and they might be green. Terry winked at me and

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turned to Gabriella and said, ‘we better put a bit more money into costumes’. From that first meeting the door was open and we knew we could bring any creative idea to the project.”

The movie takes place over such a short span of time that Davignon wanted the characters to carry their past with them, within their belongings. This inspired a lot of layering in the costumes, which was also a necessary element because of the cold weather. “We had to be ready for the cold - they had to be able to add layers, especially when we were on location.”

Gilliam says, “With Dell’s costume we knew she had to be black so we created a silhouette. One of the benefits of casting Janet is that she is very tall so we get these great dynamics with a child both in height and intimidation. But the designer suggested we give her a red slip underneath which is fantastic because in the layering of her costume you realise there is also something else under her skin, under her character.”

Gilliam recalls the transformation that took place when Ferland was shown a selection of clothing. “I like to spend quite a bit of time working out costumes with the designer and the actor. We just met with Jodelle alone and sat and played with the designers. It was such an interesting process watching her go through the clothes that she liked. And little by little she started becoming Jeliza-Rose. Those are magical moments in filmmaking and they happen in every film but this was a very sweet time watching a kid learn to do this.”

In the novel Dickens was described wearing bathing shorts and flippers but the director and designers felt it was looking foolish. Gilliam notes, “then Mario suggested a wet suit that was brown and weird. This turned him into a medieval grotesque and that triggered my association with Quasimodo. I suggested putting the swimming trunks over the wetsuit. With costume and make-up, it’s about finding things that are believable but also visually exciting.”

There was no specific brief from Gilliam on colour and the director was surprised initially at the final colour palette for Jeliza-Rose. Davignon explains, “They were the colours that Jodelle responded to and when Terry watched this he was very open and said ‘Well if that’s the way she reacts then it has to be these colours’, and so we took it from there.”

... hair and make up

Gilliam likes to work very closely with the make-up department. “Being a cartoonist I tend to make grotesques. The trick in working with a make-up designer or costume designer is to try to make sure they bring me back to reality because if I push it too far it might look too extreme. Christine Hart (Key Make-up) was good like that - she helped me find the balance.”

Christine felt that having no studio involved made it a very freeing experience. “There was just so much more room for creativity. There weren’t other outside elements trying to control the look or feel which made such a difference. With Janet we had to totally break down her look and it was exciting to see the way she was heading. Brendan was the same - a neat looking kid from Vancouver with lovely curly hair. It was really a challenge for him to transform into Dickens, his shaved head, the thick scar and prosthetic teeth. In the end the teeth helped him with his speech and that was the moment when the real Dickens came out.”

Rejean Forget (Key Hair) also worked closely with Davignon and Gilliam. Davignon notes, “Rejean has an open mind, which is what we needed for Terry. We did a bit of what Terry wanted, and then we pushed it - we provoked him. I mean Dell doesn’t have dreadlocks in the

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book, but that came out of discussions with Rejean and Janet when she was in her wardrobe, which provoked a dream or idea in Terry's head."

The cameras turn

Pre-production was now complete and the cast and crew departed the studios for the Qu'Appelle Valley, where they would stay for the next three weeks. Initially the filmmakers had planned to stay in Regina and travel to the locations, but the travel time meant fewer hours in front of camera for Ferland and every minute mattered.

They set up base in a lakeside village at Lake Katepwa, within the Valley. The locals and a group of holiday cabins provided housing. The nearest town was a little place called Indian Head with a population of 200, with only a few local services.

Tideland commenced 11 weeks of Principal Photography on September 27th, 2004.

Once filming began, one fear that was quickly dispelled was Ferland's ability in front of the camera. Bad luck interfered after two days of filming when an insect bit Ferland causing her lip to swell. The crew lost two days with their lead - crucial because she was in nearly every scene. They pushed on with other cast and utilised the three photo doubles, just to keep shooting. It was a race to get the exteriors finished and they were already two days behind.

Gilliam and Pecorini's philosophy is to keep the camera moving. By constantly floating the frame it keeps the imagery of the story and the film's story as compact and interesting as possible. The budget did furnish Pecorini with some toys including the aerial crane and there was a lot of Steadicam, which he also operated.

One of the biggest hazards on the location was protecting the long grass. The cast and crew had to move very carefully around the sets with only narrow paths being built for access. So much of the exterior scenes feature the lead cast in long grass and it had to be preserved. Extra grass had been especially brought in to supplement what was there. "STAY OFF THE GRASS" became the crew's mantra for *Tideland*.

Bridges was scheduled to fly in for one day of filming in the valley to shoot 'the arrival at Noah's house'. His schedule meant the shoot days couldn't be changed so a lot depended on the weather. The night before had rained and rained, but remarkably, the actual day was perfect and most of the crew worked in tee shirts.

Not only was it Bridge's first day on set, it was the first time Ferland had worked with him. His transformation to Noah was visually exciting when he arrived complete with tattoos and ponytail. Bridges says of Ferland, "She's a wonderful actor. I mean I started to say she's a wonderful child actor but she transcends any kind of category like that. What impresses me is the sense of reality she brings to the role and the way she can take a piece of direction and process that and make it her own."

The image of father and daughter seated together in the back of the pick-up truck, arriving at Noah's farmhouse in this incredible landscape, was every bit 'Wyeth' and was one of the most defining images captured up to this point. Cullin adds when he saw that scene, "It's so close to how I wrote it in the book but I'll never be able to look at the book without seeing that image again. That is the image that will always strike me."

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On the final day of shooting the exterior locations, filming took place at Dell's House. Temperatures dropped to below zero and high winds were hazardous. It looked like snow. But this was not *Don Quixote*, and luck was this time on Gilliam's side. Martinelli notes, "On wrap the crew celebrated at Jodelle's 10th birthday party. We were scheduled to return to Regina the following morning. When we awoke that day, the landscape was completely white. It was the first snow fall of the season."

The shooting schedule had to shift slightly with one major exterior shoot remaining for the train sequence. Martinelli says, "The train sequence was definitely one of the greatest challenges of the production. We had to get 5 railway cars to Lumsden, 45minutes outside of Regina and have them transported across Canada, positioned, then destroyed and set on fire."

At this stage the weather was still very inclement. The crew moved into the studio earlier than expected to allow time for the first fall to melt. Several days later with snow still covering the ground, discussions were heard amongst the Department Heads about whether they would have to delay this part of filming and reschedule it for another place and time after shooting was completed. The alternative would be to shoot this scene with snow. It was certainly considered. After all this was a Gilliam movie and anything was possible.

Again luck prevailed. After a few days of sunshine, the grounds warmed up and melted the first season's fall. Although it was trying very hard to rain, they were dealing with a heavy fog and there was a lot of mist in the air. In the end it only added to the atmosphere. The scene looked so real that several locals stopped their cars and stepped out to see if they could help.

They were now half way through the schedule and would move back to the studio to finish the interiors.

The studio sets were tight spaces and many of the local construction crew had never worked on a film set before. This was definitely one of the challenges for the production designer, "just trying to provide those images to Terry that I originally showed him, here in the middle of nowhere with limited crew, hours and money."

They had originally planned to build the interior of Noah and Queen Gunhilda's apartment at the studio. A couple of days out they decided to use the actual apartment they had hired for the exterior shots, saving money on the build and potentially providing more room.

The apartment was refurbished to resemble what would have been their home. The crew wrapped on a Friday night and the apartment scene was scheduled for Monday morning. Stefanovic notes, "we had just finished dressing it and Jeff wanted to come and have a look. He loved the space and came up with the idea of holding a party there to give the space some authenticity. He invited all the cast and crew so collectively we celebrated and made it look lived in."

Ferland remembers, "I got to draw on the walls and put things in the fish tank. Nicola (Pecorini) carried me on his shoulders so I could reach the ceiling and I drew a whole lot of pictures."

She was also called upon when they dressed the set of her bedroom. "That time I drew on the wall with things I found already in the room so I used crayons but also found some eye shadow

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and lip gloss. I drew large smiley faces as I knew Noah likes smiley faces and then I drew the Mad Hatter's hat and a rabbit from 'Alice in Wonderland'".

They were now moving into some of the more tender and serious scenes between Jeliza-Rose and Dickens.

On one particular day, Gilliam did more than 26 takes on one set up. A journalist visiting the set was amazed as the clapper loader went right through the alphabet and progressed half way through again. But these were some of the most delicate scenes in the film and Gilliam wanted the footage. He was also finding that the more things developed and changed - the more he was surprised. Ferland would do things that totally caught him and her co-stars by surprise. Gilliam feels that she had about ten birthdays during the course of filming, meaning she started off as this young child but by the end she had become many different girls and women. On one occasion he turned from the monitor after a scene and said, "I have never met that girl before."

"I was amazed at her adaptability," says Fletcher of working with Ferland. "It's very uncomfortable sometimes the things that are coming out of her eyes in the scenes we have done together but she is amazing."

"Brendan's character really developed during filming", says Gilliam. "He's so intense and such an amazing actor that you want to cry when you see what he's doing sometimes. Dickens is incredibly animated and frantic so he's amazing physically but at the same time he's so pathetic and sad. He became a kind of Quasimodo and Jeliza-Rose was his Esmerelda, and that's the love affair of the movie. An old person in a 10-year-old body and a ten-year-old in an older person's body and you end up with this strange relationship. It's one of the most touching parts of the film. You are dealing with damaged people who are all trying to find exhilaration in life."

Ferland continued to have as much stamina as she did on the first day of filming. She continued to deliver 100% and more. Thomas notes, "Jodelle is very grown up and she can understand concepts way beyond her years. You hope to find adult actors with as much focus and calmness as she has. When you see her acting under direction, you see that she can modulate her performance like a professional actor, not like a child. So that was a real gift to us all."

They were now more than 6 weeks into filming and everything was on schedule. Gilliam and the producers were excited by the footage they were seeing.

When asked if it was what he expected Thomas replies, "I don't know what I expected because I was expecting a Terry Gilliam film. I knew that would be an altered reality. I decided right at the beginning that if you're going to work with Terry you have to want to work with him and make the film he wants to make. If you want to make a different sort of film then you should hire someone else. I believe by giving him a free hand, like a painter, that the end result will be something amazing. It will be very much a Terry Gilliam film."

Gilliam says, "We are using very strange angles, which I was initially worried about, thinking the audience might become overwhelmed. But having watched the dailies, you don't even think about it, the world is constantly shifting but it doesn't seem to be attacking you, it just

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seems to be a strange world we are living in which again is a sense of what we wanted - that 'looking glass' feeling where things are never solid."

Pecorini believes "Terry's wide angle approach to filmmaking is a wide angle approach to life - to let life in. And therefore within that stage, it's not confined, but it's extremely wide, as in real life, you choose what to point out and what to look at. It's not a vision it's a way of approaching life."

Tilly filmed her scenes during the eighth week of the shoot. "I arrived on set towards the end. Usually at this time everyone is ready to leave and wanting to, but everyone I spoke to was just so motivated and excited. The feeling on set was awesome. I think it has something to do with the way Terry collaborates - not only with cast, but with all members of the film.

"It was great because we shot my scenes backwards starting with my death scene. It was a tough scene but Jeff and Terry were so great to work with. Initially I felt sorry for my character because I felt nobody loved her. But when she does die and Noah wraps her up I realised that in his junkie way he does love her but he just can't express it. I didn't get that when I read the script but I got that in the way Jeff did the performance."

Bridges and Tilly both wrapped in the ninth week of filming. Bridges last scene was his performance as the lead singer of 'Noah and the Black Coats'. Bridges really came into his own in this scene and Gilliam says, "I think Jeff had always wanted to play a rock star." The scene was shot one night in a run down nightclub in the centre of Regina with up to one hundred extras as adoring fans. Tight leathers completed the look. When he walked on stage and sang with his band the screams from the local fans were genuine.

When Bridges first read about this scene he presented a song to Gilliam that he thought would fit, written by his long time friend John Goodwin. Gilliam supported this and it was produced for *Tideland*. Goodwin taught Bridges the guitar and lyrics and performed the song with him for this scene. It is currently available on I-Tunes.

On reuniting with the director, Bridges says, "Terry is the greatest audience which is terrific for a director to be, because you're kind of doing it for him. He's the guy you're bouncing it off with or making laugh or getting to find something interesting and that's great."

Richard Bain was brought in as the Visual Effects Coordinator and had worked previously with Gilliam on *Brother's Grimm*. Gilliam notes, "The special effects in the film remind me of going back to the beginning like with *Jabberwocky* and *Time Bandits*. Because of a smaller budget you find different ways of doing things. We had to create Jeliza-Rose falling down the rabbit hole instead of weeks of green screen shooting, which on this budget is very prohibitive, so instead of complicated wires and things to drop her we used a 3rd assistant director wrapped in green with Jodelle on his back and he holds her and throws her legs in the air - it couldn't be more simplistic. In one sense we're using state of the art computer technology but we are also combining it with some of the simplest stuff I have ever done."

Principal Photography wrapped on Saturday December 11th after 56 days of filming, as heavy snows fell in Regina. Thomas says, "It's a 12 million dollar film, which is a quite large independent movie about a perilous child. And certainly it's been a challenge for Terry and the crew to make a film that is this ambitious for this figure, but in the end we did it and finished it on budget. The shoot was pretty easy by all accounts. There were a few weather problems, a

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little sickness but nothing at all serious so for me it was a smooth run and I have many, many thousands of feet of beautiful Kodak."

Martinelli adds, "Looking back at it, we had some very professional crews from Toronto and Montreal. We also had some local crew from Regina who were in training and learning from the others. But everybody met the challenge and recognized they were working on something quite different and that was really special."

Gilliam adds, "The only limitation was a very tight schedule. *Tideland* would never be a studio project - there are too many nervous people in Hollywood. We went out to talk to people initially and they all ran away so those doors were closed to us."

"One of the reasons I made this movie was to restore my sense of enthusiasm in making film because I do work best when it's instinctive. I surround myself with a group of good people who are all brave. It was essential for me do something where if it felt right we just did it, we didn't have to argue, we didn't have to explain and that's why its been a real pleasure.

"I hope people are surprised, confused, delighted and moved. There shouldn't be a dry eye in the house and they should laugh a lot and maybe come out with some different perceptions about the world and people. I hope they come out saying 'I haven't seen one of those before!'

MITCH CULLIN ON TURNING HIS BOOK INTO A FILM

Mitch Cullen sent a copy of his book *Tideland* to Terry Gilliam hoping he would write a quote for the dust jacket, "Terry is just so tied into everybody's dreams. It was just one of those fan things where I was hoping this God would look at it and find something there and hopefully say something nice."

It was sometime before Gilliam found the novel on a stack of unread books in his office in 2001. From page one he was attracted to the story and material, which he found "funny, touching and disturbing all at the same time. "I found four or five incredible characters that are the heart of the movie, whose situations become more and more bizarre and strange. Most of all I loved that it was a child's world and that was a world I wanted to explore in film."

When Gilliam responded to the book's author, Cullin was so overwhelmed that he forgot to ask if he could use a quote from Gilliam for the book's cover. At this stage, the American edition had already been published but they were working on the edition for the United Kingdom.

But one comment Gilliam did make was that the book was "Fucking Brilliant". Cullin remembers thinking at the time, "If I was in a bookstore and saw a book that had 'Fucking Brilliant, Terry Gilliam', on the cover, I would pick it up. To their credit, the British publisher had a lot of guts and that's what was used for the cover."

Cullin had complete trust in Gilliam and Grisoni to turn his novel into a screenplay. "Terry and Tony had questions and I answered them but I trusted their aesthetics a lot more than my own. I mean ultimately it's a Terry Gilliam film and it should be something that felt like it's his creation."

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Grisoni adds, “There’s no way anyone would adapt this book without being in touch with Mitch Cullin, because it’s such a true book.” When he did contact the author he asked if there was anything that he used while writing the book to help him get into the mindset, back came photographs of the farmhouse where he used to live and some Bog-Man pictures that he had above his desk together with a selection of what he refers to as ‘Tideland’ music.

During the pre-production period, when the design team came on board, Terry Gilliam mention the Andrew Wythe paintings to Cullin, who couldn’t believe it.

“They were some of the images I had in front of me for inspiration when I was writing the novel. I looked at a lot of them but it wasn’t something I talked about with anybody. Nobody before had made that same connection and Terry clearly saw it the way I was hoping people would see it - along with the ‘Alice in Wonderland’ connection as well.”

The image of father and daughter seated together in the back of the pick-up truck, arriving at Noah’s farmhouse in this incredible landscape, was also every bit ‘Wyeth’ and was one of the most defining images captured up to this point. Cullin adds, when he saw that scene, “It’s so close to how I wrote it in the book but I’ll never be able to look at the book without seeing that image again. That is the image that will always strike me.”

At the start of the seventh week Cullin visited the set of *Tideland*. He had originally planned to stay over the weekend but extended his trip when the director asked him to be an extra in one of the scenes. Despite many telephone conversations, it was the first time the author had met Gilliam. “I was terrified when I first met him - more than I would be with any other kind of celebrity just because he is such an icon, but he put me at ease straight away. He is just like you would imagine or want him to be, easy to talk to, easy to laugh with and really down to earth.”

And how does Cullin feel, now that this book has been translated to the screen ----“fucking brilliant!”

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About The Filmmakers

TERRY GILLIAM (Director/Writer)

Terry Gilliam first came to recognition in 1969 as the only American member of the *Monty Python's Flying Circus* TV Series, part of collaboration with Terry Jones, Mike Palin, Eric Idle, John Cleese and Graham Chapman. Gilliam was responsible for writing, crafting the animated sequences and occasionally performing for what became a wildly popular television show.

His first feature film *Monty Python And The Holy Grail* was co-directed with Terry Jones and was soon followed by his solo directorial debut, *Jabberwocky*. Gilliam then went on to direct *Time Bandits*, a surreal journey through history led by a small boy and several dwarves, featuring John Cleese.

After directing the 'Crimson Permanent Assurance' opening sequence of *Monty Python's Meaning of Life*, he made what many consider his masterpiece *Brazil*, starring Robert De Niro. In addition to critical praise and a Los Angeles Film Critics' award for Best Film, Gilliam received an Academy Award® nomination for Best Original Screenplay.

It was four years before he directed *The Adventures of Baron Munchausen*, a return to historical fantasy. This was followed by *The Fisher King* starring Jeff Bridges, which earned him a Golden Globe nomination for Best Director. The film also won the Silver Lion at the Venice International Film Festival.

In 1995 Gilliam returned to the director's chair with the star-studded science fiction epic *12 Monkeys*, which premiered at the Berlin International Film Festival. He went on to make *Fear and Loathing in Las Vegas*, an adaptation of Hunter S. Thompson's 1971 novel, for which he also wrote the screenplay. The film starred Johnny Depp and Benicio Del Toro and was invited to screen in competition at the 1998 Cannes Film Festival.

In 2000, Gilliam started production on his lifelong dream, *The Man Who Killed Don Quixote*, collaborating with Depp for a second time. Unfortunately, severe problems led to the production being shut down within the first weeks of filming, against his wishes. In 2003, prior to filming *Tideland*, Gilliam directed *The Brother's Grimm* starring Matt Damon and Heath Ledger, slated for a 2005 release.

Born in Minneapolis, Terry immigrated to England in 1967, where he resides today with his wife Maggie and three children.

Filmography

- The Brothers Grimm (2005)
- Lost in La Mancha (2002)
- Fear and Loathing in Las Vegas (1998)
- Twelve Monkeys (1995)
- The Fisher King (1991)
- The Adventures of Baron Munchausen (1988)
- Brazil (1985)
- The Meaning of Life (1983) (opening sequence: "Crimson Permanent Assurance")
- Time Bandits (1981)

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Monty Pythons Life of Brian (1979)
Jabberwocky (1977)
Monty Python and the Holy Grail (1975)
The Miracle of Flight (1974)
And Now For Something Completely Different (1971)
Storytime (1968)

JEREMY THOMAS (Producer)

Cinema has always been a part of Jeremy Thomas' life. He was born in London into a film-making family, his father, Ralph, and uncle, Gerald, both directors. His childhood ambition was to work in cinema. As soon as he left school he went to work in various positions, ending up in the cutting rooms working on films such as **The Harder They Come**, **Family Life** and **The Golden Voyage of Sinbad**, and worked through the ranks to become a film editor for Ken Loach on **A Misfortune**.

After editing Philippe Mora's **Brother Can You Spare a Dime**, he produced his first film **Mad Dog Morgan** in 1974 in Australia. He then returned to England to produce Jerzy Skolimowski's **The Shout** which won the Grand Prix de Jury at the Cannes Film Festival.

Thomas' films are all highly individual and his independence of spirit has paid off both artistically and commercially. His extensive output includes three films directed by Nicolas Roeg: **Bad Timing**, **Eureka** and **Insignificance**, Julien Temple's **The Great Rock 'n' Roll Swindle**, Nagisa Oshima's **Merry Christmas Mr Lawrence**, and **The Hit** directed by Stephen Frears.

In 1986 he produced Bernardo Bertolucci's epic, **The Last Emperor**, an independently financed project that was three years in the making. A commercial and critical triumph, the film swept the board at the 1987 Academy Awards, garnering an outstanding nine Oscars including 'Best Picture'.

Since **The Last Emperor**, Thomas has completed many films including Karel Reisz's film of Arthur Miller's screenplay **Everybody Wins**, Bertolucci's film of Paul Bowles' **The Sheltering Sky**, **Little Buddha** and **Stealing Beauty**, David Cronenberg's films of William S. Burroughs' **Naked Lunch** and J.G. Ballard's **Crash**. In 1997 he directed **All The Little Animals**, starring John Hurt and Christian Bale, which was in the official selection at the Cannes Film Festival. Other recent credits include Jonathan Glazer's **Sexy Beast**, Takeshi Kitano's **Brother**, Khyentse Norbu's **The Cup**, Phillip Noyce's **Rabbit-Proof Fence**, David Mackenzie's film of Alexander Trocchi's **Young Adam**, Bernardo Bertolucci's **The Dreamers**, Terry Gilliam's **Tideland** and Wim Wenders' **Don't Come Knocking**.

He was Chairman of the British Film Institute from August 1992 until December 1997 and has been the recipient of many awards throughout the world, including the Michael Balcon British Academy Achievement Award. He has been President of the jury at Tokyo, San Sebastian and Berlin Film Festival and served on the jury at Cannes.

Films include:

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2005	Tideland	Terry Gilliam
2005	Don't Come Knocking	Wim Wenders (Exec. Producer)
2005	Dreaming Lhasa	Tenzing Sonam (Exec. Producer)
2004	Promised Land Hotel	Amos Gitai (Exec. Producer)
2003	The Dreamers	Bernardo Bertolucci
2003	Travellers And Magicians	Khyentse Norbu (Exec. Producer)
2003	Young Adam	David Mackenzie
2002	Triumph Of Love	Clare Peploe (Exec. Producer)
2002	Rabbit-Proof Fence	Phillip Noyce (Exec Producer)
2001	Sexy Beast	Jonathan Glazer
2000	Brother	Takeshi Kitano
2000	Gohatto	Nagisa Oshima (Exec. Producer)
1999	The Cup	Khyentse Norbu (Exec. Producer)
1998	All The Little Animals	Jeremy Thomas(Director & Producer)
1997	The Brave	Johnny Depp (Exec. Producer)
1996	Blood And Wine	Bob Rafelson
1996	Crash	David Cronenberg (Exec. Producer)
1995	A Hundred And One Nights	Agnès Varda (Exec. Producer)
1995	The Ogre	Volker Schlondorff (Exec. Producer)
1995	Stealing Beauty	Bernardo Bertolucci
1994	Victory	Mark Peploe (Exec. Producer)
1994	Rough Magic	Clare Peploe (Exec. Prod)
1993	Little Buddha	Bernardo Bertolucci
1991	Naked Lunch	David Cronenberg
1991	Let Him Have It	Peter Medak (Exec. Producer)
1990	The Sheltering Sky	Bernardo Bertolucci
1990	Everybody Wins	Karel Reisz
1987	The Last Emperor	Bernardo Bertolucci
1984	Insignificance	Nicolas Roeg
1983	The Hit	Stephen Frears
1982	Merry Christmas Mr Lawrence	Nagisa Oshima
1982	Eureka	Nicolas Roeg
1980	Bad Timing	Nicolas Roeg
1979	The Kid's Are Alright	Jeff Stein (Special Consultant)
1979	The Great Rock 'N' Roll Swindle	Julien Temple (Exec. Producer)
1978	The Shout	Jerzy Skolimowski
1976	Mad Dog Morgan	Philippe Mora
1974	Brother Can You Spare A Dime	Philippe Mora (Editor)
1973	A Misfortune	Ken Loach (Editor)

GABRIELLA MARTINELLI (Producer)

Gabriella Martinelli brings over 20 years experience in the entertainment industry to her role as President of Capri Films, one of Canada's most successful film and television production companies. In addition to being the strategic and creative drive behind Capri Films, Martinelli also heads up the company's distribution arm, Capri Releasing.

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Martinelli also produced and executive produced the major event miniseries *Lives Of The Saints*, which recently aired on CTV to record numbers. The miniseries was a Canada-Italy co-production produced with Media Trade in Italy, directed by Jerry Ciccoritti (award winning director of *Trudeau*), and starring an international cast including Sophia Loren, Sabrina Ferilli, Kris Kristofferson, Nick Mancuso, Jessica Paré and Fabrizio Filippo, the mini-series aired in January, 2005.

Producing credits include Baz Luhrmann's *Romeo + Juliet* starring Leonardo Di Caprio and Clare Danes, shot on location in Mexico; David Cronenberg's *Naked Lunch*, starring Peter Weller, Judy Davis and Ian Holm; *M. Butterfly*, with Jeremy Irons and John Lone, filmed in China, Europe and Canada and Clive Barker's *Nightbreed*, distributed by 20th Century Fox.

In addition to her successful role as a film and television producer, the multi-faceted Martinelli also directs the company's live theatre activities and most recently produced, in association with David and Ed Mirvish Productions, *Scaramouche Jones*, Pete Postlethwaites' award winning one-man show, for a sold-out run at the Elgin Theatre in Toronto in October 2003. This fall will see Miriam Margoyles coming to Toronto with *Dicken's Women*.

Martinelli began her career in 1987 as the co-producer of Gordon Pinsent's *John and the Missus* and *Milk and Honey*. In 1988, she teamed with celebrated director David Cronenberg on *Dead Ringers* starring Jeremy Irons. Martinelli executive produced *The Amazing Panda Adventure*, distributed by Warner Brothers, shot entirely on remote locations in China and produced the documentary *Journey to Enlightenment*, based on the life of Dilgo Khyentse Rinpoche, a revered teacher of the Dalai Lama, filmed in Tibet and India, with narration by Richard Gere and music supervision by Philip Glass; and *Between Strangers*, a Canada-Italy co-production directed by Edoardo Ponti and starring Sophia Loren, Pete Postlethwaite, Malcolm McDowell, Deborah Kara Unger and Mira Sorvino.

Martinelli was born in Italy, and divides her time between Toronto and Rome.

TONY GRISONI (Screenwriter)

Tony Grisoni worked in many different areas of filmmaking before turning to screenwriting. *Queen of Hearts* was his award winning first feature directed by Jon Amiel. He has worked closely with a number of directors including John Boorman and first collaborated with Terry Gilliam in 1988 on *Fear and Loathing in Las Vegas*.

Vanished - a Video Séance, was made in collaboration with performance artist and poet, Brian Catling. One of his most recent ventures involved a trek along the people smugglers' route from the Pakistan/Afghan border to Europe with the director, Michael Winterbottom. The resulting film, *In This World*, featured in the London Film Festival and went on to win the Berlinale's Golden Bear award.

After *Tideland*, Grisoni went on to complete work on three other projects being: *Brothers of The Head*, from the Brian Aldiss novel. *Sex. Strangeness, rock music and Siamese twins*, directed by Keith Fulton and Lou Pepe (makers of *Lost In La Mancha*) and *The Cutting*, a film based on the finding of the 2,000 year old Grauballe Man in Denmark with Brian Catling.

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Filmography

2005	The Cutting	Brian Catling
2005	Brothers of the Head	Keith Fulton/Lou Pepe
2002	In This World	Michael Winterbottom
2001	Weiser	Wojciech Maczewski
2000/1	Hide	N G Bristow
1999	Vanished! A Video Seance	Brian Catling
1998	Fear and Loathing in Las Vegas	Terry Gilliam
1997	The Island on Bird Street	Soren Kragh Jacobsen
1992/1	Angels	Philip Saville
1992	Double Vision (TV)	Robert Knights
1991	Mörderische Entscheidung (TV) ... aka Murderous Decisions (USA)	Jon Amiel
	Queen of Hearts	

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MITCH CULLIN (Author of the novel)

Born in Santa Fe, New Mexico in 1968, Mitch Cullin is the author of seven acclaimed books, including the novel-in-verse *Branches* (The Permanent Press), *Tideland* (Dufour Editions), and the globe-spanning story collection *From the Place in the Valley Deep in the Forest* (Dufour Editions). His latest novel is *A Slight Trick of the Mind* (Nan A. Talese/Doubleday), which is currently under film option with Focus/This Is That.

Several of his books are also available in international editions from England, Japan, The Netherlands, and Italy.

With his writing described by The New York Times as “brilliant and beautiful...rhythmic and telling”, he has also been the recipient of many awards and honours, including a Dodge Jones Foundation grant; writing sponsorship from Recursos De Santa Fe; the Stony Brook Short Fiction Prize; a poetry fellowship from The Arizona Commission on the Arts; and a nomination for inclusion in the American Library Association’s ‘Notable Book List’, 1999.

Besides writing novels, he is an avid follower of Asian cinema. He currently resides in San Gabriel, California.

NICOLA PECORINI (Director of Photography)

Born in Milan, Italy, Pecorini worked extensively throughout his career as a Steadicam Operator, after he fell in love with this instrument in the early 1980's. His Steadicam work has taken him around the world working with directors such as Bernardo Bertolucci for *The Last Emperor* and Roman Polanski for *Bitter Moon*.

His film credits include the films *The Sheltering Sky*, *Little Buddha*, *Death and The Maiden* and *Stealing Beauty*.

In addition to his work with the Steadicam in film, Pecorini has taught more than 20 Steadicam Workshops around the world and co-founded the Steadicam Operators Association in 1988.

One of his first features as Cinematographer was with Terry Gilliam on *Fear and Loathing in Las Vegas*. Since then he has collaborated with Gilliam on *The Man Who Killed Don Quixote* and *Brother's Grimm*.

Other film credits as Cinematographer include *Rules of Engagement*, *Harrison's Flowers* and *The Sin Eater*.

Fluent in Italian, French, English and Spanish, Nicola divides his time between Tuscany and Los Angeles where he lives with his wife and two children.

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JASNA STEFANOVIC (Production Designer)

Jasna Stefanovic has been working in film ever since she graduated from York University's Fine Arts Program in Toronto. After learning her craft over the years, she caught the attention of Mark Platt and worked on three of his films for Universal -*Josie and the Pussycats*, *Honey*, and the upcoming *The Perfect Man* staring the pop princess Hillary Duff. Last year she designed the film *Connie and Carla* for Spyglass, alongside two academy award nominees - D.O.P. Richard Greatrex and costume designer, Ruth Myers.

However it was the independent and artistic films that have brought her the most joy as well as the best reviews. Working with Vincenzo Natali on a number of films, *Cube* garnered her a Genie nomination for best production design, as well as a large international cult following. Also working on Sofia Coppola's *Virgin Suicides* was a truly exciting and personal experience.

Jasna was born in Serbia, the former Yugoslavia, and started her early schooling in Zagreb, Croatia, and then on to Germany, and eventually to Canada.

LESLEY WALKER (Editor)

Born in England, Lesley's career spans more than two decades. During this time she has worked with some of the world's most prolific directors. She has edited two films for director Richard Attenborough being *Shadowlands* and *Cry Freedom* (which earned her a BAFTA nomination). Her other film credits include *Emma*, *Shirley Valentine*, *Nicolas Nickleby* and *Mona Lisa*.

In 1991 she edited *Fisher King*, her first film with Terry Gilliam. They formed a collaboration that would continue with *Fear and Loathing in Las Vegas* and *Brothers Grimm*, (currently in post-production).

Lesley was born in England and currently resides in London.

MYCHAEL AND JEFF DANNA (Music)

Since he started scoring films in 1978, Mychael Danna has worked on more than 20 feature films and documentaries. He is best known for his work with Canadian director Atom Egoyan, including *The Adjuster*, *Exotica*, the academy award-nominated *The Sweet Hereafter*, and *Family Viewing*, which earned him 11 Canadian award nominations.

His reputation has led him to work with some of the world's most acclaimed directors such as Ang Lee and Scott Hicks. Other feature credits include *Vanity Fair*, *Bounce*, *Monsoon Wedding*, *Shattered Glass*, *Antwone Fisher* and *Girl Interrupted*.

Jeff Danna has established a successful career scoring more than a hundred television episodes and several Showtime movies. His work for the Warner Brothers series *Kung Fu: The Legend Continues* was represented on a 1994 Narada Cinema soundtrack CD. His film scores include *A Wrinkle In Time*, *Resident Evil: Apocalypse* and *The Kid Stays in The Picture*.

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Together, the two brothers have collaborated on a number of critically acclaimed and popular CD releases including 'A Celtic Tale' and 'A Celtic Romance'. They have also joined forces to score a number of films and television programs including *Uncorked* for John Huddles and the award-winning television series *The Matthew Shepard Story* for which they won a Gemini for Best Original Score.

Tideland reunites them after working independently for the past 2 years.

MARIO DAVIGNON (Costume Designer)

Mario Davignon lives in Montreal, Canada. His career began more than two decades ago working as an assistant on *M. Butterfly*, directed by David Cronenberg and later as a dresser on *Black Robe*, directed by Bruce Beresford.

Davignon went on to work as an Assistant Costume Designer or Coordinator on a number of local Canadian and international films including *Map Of The Human Heart*, *Highlander* and *Indian Warrior*.

He worked as Costume coordinator on Baz Lhurmann's *Romeo and Juliet* that was followed with *Cousin Bette*, directed by Des McAnuff. His credits as Costume Designer include; *Paparazzi*, *Bonnano*, *A Godfather's Story*, *The Trial of Nuremberg* and *Dreamkeeper*. Most recently he completed *Head in The Clouds* directed by John Duigan, starring Charlize Theron and Penelope Cruz.

Davignon was nominated for a Gemini Award for Best Costume Design for *Nuremberg* and a Genie Award for *Savage Messiah*.

DELPHINE WHITE (Costume Designer)

Delphine White has designed costumes for the following selected projects "The Man" starring Samuel L Jackson and Eugene Levy, "Bulletproof Monk" starring Chow Yun Fat and Seann William Scott and "Bait" starring Jamie Foxx and David Morse.

Highlights of her career include costume design for the feature "Kids in the Hall Brain Candy" for Paramount Pictures and for which she received a Genie nomination; and "Lives of Girls and Women", based on Alice Munro's award winning novel, for which she received a Gemini nomination. Other work in film includes "Soir Bleu" directed by Norman Jewison, "Videodrome," "Scanners", and "The Brood" directed by David Cronenberg.

Television credits include "Ricochet" directed by John McNaughton, *The Winning Season* , directed by John Kent Harrison and "Brian's Song" directed by John Gray, and the following series "Road to Avonlea" Cycle 7 for Disney TV., "The Hidden Room", "Alfred Hitchcock Presents" and "Philip Marlowe Private Eye"

Delphine was nominated for an Emmy Award for her 1940's period work on "My Mother Never Was a Kid", for Learning Corp. Highgate Pictures.

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REJEAN FORGET (Key Hair)

Rejean Forget has been the Key Hair Stylist for such features as; Roland Emmerich's *The Day After Tomorrow*, Brian De Palma's *Snake Eyes*, George Clooney's *Confessions of a Dangerous Mind*, *Idole instantanee* for Yves Desgagnes, Peter Masterson's *Lost Junction*, Christian Duguay's *The Art of War* and Phillip Noyce's *Bone Collector*.

His television credits include *Juliette Pomerleau*, *The Legend of Sleepy Hollow*, *36 Hours to Die* and *Histoire de l'Oie*.

Prior to *Tideland*, he worked as Key Hair Stylist on the Martin Scorsese epic *Aviator* starring Leonardo di Caprio and Cate Blanchett.

CHRISTINE HART (Key Make-up)

Christine Hart has been the make up artist for such features as; Lasse Hallstrom's *Shipping News*, Tommy O'Haver's *Get Over It*, Mike Newell's *Pushing Tim*, Renny Harlin's *The Long Kiss Goodnight*, Richard Benjamin's *Mrs. Winterbourne* and David Cronenberg's *Naked Lunch*.

Her television credits include *First Do No Harm*, *Undue Influence*, *Sodbusters*, *Conspiracy of Love* and *The Last Polka*.

Christine was born in the United Kingdom but resides in Ontario, Canada, with her husband.

About The Cast

JODELLE FERLAND (Jeliza-Rose)

Jodelle Ferland celebrated her 10th birthday on the set of *Tideland*. Her acting career spans almost a decade, starting with a television commercial at the age of two and culminating in 26 films for television or theatrical release.

For television she most recently starred in the miniseries *Kingdom Hospital* for Sony/Touchstone. In 1999 Ferland starred in *Mermaid* alongside Ellen Burstyn, a Movie of The Week for Showtime. This role earned her a Daytime Emmy nomination for 'Outstanding Performer in a Television Series'. She was later recognised a second time for this role when she won the Young Artist Award for 'Best Performance in a Television Movie'.

In 2004, Ferland was nominated for a Leo Award for her guest performance role in *The Collector*, also for television.

Ferland was born in Nanaimo, British Columbia Canada, and lives with her mother Valerie Ferland. Her older brother Jeremy is a concert violinist and her sister Marisha studies Cosmetology. They both live in Vancouver. Ferland does not attend school, instead preferring private tutoring from her mother.

Jodelle is now represented by the United Talent Agency in Los Angeles and is the first child actor to be represented by their firm

Filmography

Too Cool for Christmas (2004) (TV)
Stephen King's Kingdom Hospital (2004) (TV)
Christmas Child (2003) Mary
Carrie (2002) (TV)
Wes Craven Presents They (2002)
The Miracle of the Cards (2001) (TV)
Deadly Little Secrets (2001)
Trapped (2001) (TV)
Wolf Lake (2001) (TV)
Special Delivery (2000) (TV)
Dean Koontz's Sole Survivor (2000) (TV)
The Linda McCartney Story (2000) (TV)
Mermaid (2000) (TV)

TIDELAND

JANET MCTEER (Dell)

Janet McTeer is best known for her lead role in *Tumbleweeds*, which earned her a plethora of awards and nominations including an Oscar nomination for Best Actress. McTeer was awarded with a Golden Globe for this role as well as a Best Actress award for the National Board of Review.

Her other film credits include: *The Intended*, which McTeer also wrote, *Songcatcher* for which she won the jury prize at the Sundance Film Festival, the Dogme film *The King Is Dead* shot in the Namibian desert, *Wuthering Heights*, as Vanessa Bell in *Carrington* and was the female narrator in *The Velvet Goldmine*.

Among McTeer's Television credits are numerous series for the BBC including; *Yellowbacks*, directed by Ray Battersby, *Portrait of a Marriage*, in which she played the real life role of Vita Sackville West and *Don't Leave Me This Way* in the lead role of Loretta Lawson, in the popular *Waking The Dead*. McTeer also starred in *Miss Marple* for ITV television.

Her many stage credits include; *Taming of The Shrew*, for the Globe Theatre, *Duchess of Malfi* for the National Theatre and *Much Ado About Nothing* for the Queen's Theatre. For the Royal Shakespeare Company McTeer's credits include; *Midsummer Night's Dream*, directed by Bill Alexander and *World's Apart* and *The Storm* for director Nick Hamm. One of McTeer's most memorable stage performances is for *The Doll's House*, which was recognised with a number of prestigious theatre awards including a Tony Award, a Laurence Olivier Theatre Award and the 1996 London Critics Circle Theatre Award.

Filmography, credits include:

Marple: The Murder at the Vicarage (2004) (TV)

Romeo and Me (2004)

The Intended (2002)

The King Is Alive (2000)

Songcatcher (2000)

Waking the Dead (2000/I)

Tumbleweeds (1999)

Velvet Goldmine (1998) (voice)

Saint-Ex (1996)

Carrington (1995)

Wuthering Heights (1992)

Dead Romantic (1992)

Prince (1991)

I Dreamt I Woke Up (1991)

Sweet Nothing (1990)

Hawks (1988)

Half Moon Street (1986)

TIDELAND

BRENDAN FLETCHER (Dickens)

Brendan Fletcher's career began in 1996 at the age of 13. His acting debut was the lead role in the Canadian CBC movie-of-the-week *Little Criminals*, a performance that earned him a Leo Award as well as a Gemini Award nomination for 'Best Lead Actor in a Dramatic Role'.

Since 1996, Fletcher has been the lead in several award-winning films, including *Jimmy Zip*, *Rollercoaster*, and *The Five Senses*. In 2002 he was awarded a Genie for 'Best Actor in a Leading Role' for his work in the feature film *The Law of Enclosures* and later was nominated for a Gemini Award for the Movie-of-the-week, *100 Days in the Jungle*.

Fletcher was most recently seen on television as a guest star on USA Cable's *Touching Evil*, Fox's *Tru Calling*, UPN's *Jake 2.0* and CHUM's *The Collector*. In 2004 he was seen in cinemas in *Freddy vs. Jason*, *Ginger Snaps: The Prequel/The Sequel* collection and *The Final Cut*, alongside Robin Williams and Mira Sorvino.

In 2004, Fletcher worked on two U.S. features, a sketch comedy titled *The Onion Movie* and *Mojave*, both scheduled for a 2005 release. He also played the lead role in a Canadian movie titled *Eighteen*, directed by Richard Bell. These two releases will be followed by *Paper Moon Affair* directed by David Tamagi, co-starring Japanese film star Miza Shimizu and John Lone.

Brendan was born and raised in the Comox Valley on Vancouver Island in British Columbia. He currently resides in Vancouver, Canada.

Filmography, film credits include:

Paper Moon Affair (2005)
Alone in the Dark (2005)
Eighteen (2004/I)
Lucky Stars (2004)
Mojave (2004)
Everyone (2004)
Ginger Snaps Back: The Beginning (2004)
The Final Cut (2004)
Ginger Snaps: Unleashed (2004)
Freddy Vs. Jason (2003)
21st Century Scott (2003)
Heart of America (2003)
The Big Charade (2003)
Turning Paige (2001)
Grot, De (2001)
The Unsaid (2001)
Touch (2001/I)
Scorn (2000) (TV)
The Law of Enclosures (2000)
Trixie (2000)
Rollercoaster (1999)
My Father's Angel (1999)
Jimmy Zip (1999)
The Five Senses (1999)

TIDELAND

Floating Away (1998)
Air Bud (1997)
Little Criminals (1995)

JEFF BRIDGES (Noah)

Jeff Bridges, most recently starred opposite Kim Bassinger in *The Door in the Floor* for director Todd Williams. A four-time Academy Award nominee, Bridges is one of the world's most successful actors. He earned his first Oscar nod in 1971 for Best Supporting Actor in Peter Bogdanovich's *The Last Picture Show*. Three years later he received his second Best Supporting Actor nomination for his role in Michael Cimino's *Thunderbolt and Lightfoot*. By 1984 he earned a Best Actor nomination for *Starman*. That performance also earned him a Golden Globe nomination. In 2001, he was honoured with another Golden Globe nomination and his fourth Oscar nomination for his role in *The Contender*, Rod Lurie's political thriller. In 2004, before filming *Tideland*, Bridges completed *The Moguls*, a comedy written and directed by Michael Traeger.

Bridges has starred in numerous box office hits including; Gary Ross' *Seabiscuit*, Terry Gilliam's comedic drama *The Fisher King*, the multi-award nominated *The Fabulous Baker Boys*, *The Jagged Edge*, (opposite Glenn Close), Francis Ford Coppola's *Tucker: The Man and His Dream*, *Blown Away* (co-starring his late father Lloyd Bridges), Peter Weir's *Fearless* and *American Heart*.

Other feature credits include; *Arlington Road* (co-starring Tim Robbins and Joan Cusack, directed by Mark Pellington), *The Muse* (an Albert Brooks comedy) and *Simpatico*, the screen version of Sam Shepard's play. In 1998, he starred in the Coen brothers' cult comedy *The Big Lebowski*. Before that, he starred in Ridley Scott's *White Squall*, Walter Hill's *Wild Bill*, John Huston's *Fat City* and Barbara Streisand's romantic comedy *The Mirror Has Two Faces*.

Jeff, his wife and three children divide their time between their home in Santa Barbara, California and their ranch in Montana.

Filmography, film credits include:

The Moguls (2005)
The Door in the Floor (2004)
Seabiscuit (2003)
Masked and Anonymous (2003)
K-PAX (2001)
Scenes of the Crime (2001)
The Contender (2000)
Simpatico (1999)
The Muse (1999)
Arlington Road (1999)
The Big Lebowski (1998)
The Mirror Has Two Faces (1996)
White Squall (1996)
Wild Bill (1995)
Blown Away (1994)

TIDELAND

Fearless (1993)
The Vanishing (1993)
American Heart (1992)
The Fisher King (1991)
Texasville (1990)
The Fabulous Baker Boys (1989)
See You in the Morning (1989)
Tucker: The Man and His Dream (1988)
Nadine (1987)
The Morning After (1986)
8 Million Ways to Die (1986)
Jagged Edge (1985)
Starman (1984)
Against All Odds (1984)
Kiss Me Goodbye (1982)
Cutter's Way (1981)
Heaven's Gate (1980)
King Kong (1976)
Stay Hungry (1976)
Hearts of the West (1975)
Thunderbolt and Lightfoot (1974)
The Iceman Cometh (1973)
The Last American Hero (1973)
Fat City (1972)
The Last Picture Show (1971)
Halls of Anger (1970)
The Yin and Yang of Mr. Go (1970)

JENNIFER TILLY (Queen Gunhilda)

Jennifer Tilly's breakthrough film role was singer Blanche "Monica" Moran in Steve Kloves' *The Fabulous Baker Boys*, opposite Jeff and Beau Bridges.

A few years later, Tilly earned an Academy Award nomination for her portrayal of the actress Olive Neal in Woody Allen's *Bullets over Broadway*.

Her career spans over two-decades, incorporating a large body of work that spans across both major and independent films. These include; the blockbuster *Liar Liar*, opposite Jim Carrey, *Wachowski Brothers' Bound*, Neil Jordan's *High Spirits*, Oliver Stone's *The Doors*, Richard Benjamin's *Made in America*, Roger Donaldson's *The Getaway* and Peter Bogdanovich's *The Cat's Meow*.

Over the years she has cultivated a new fan base with the revitalization of the Child's Play horror comedy franchise. Tilly starred as Tiffany in Ronny Yu's *Bride of Chucky*, and more recently was seen in the all-new *Seed of Chucky*, written and directed by series creator Don Mancini,

TIDELAND

She is also known for her distinctive voice-over work including the Disney hit *Home on the Range*, *The Haunted Mansion*, directed by Rob Minkoff and the Pixar blockbuster *Monsters, Inc.* (voicing Mike's love interest Celia).

Her television career features memorable appearances on some of television's best series, including *Hill Street Blues* (in a recurring dramatic role), *Cheers*, *Moonlighting*, *It's Garry Shandling's Show*, and *Frasier*.

Jennifer resides in Los Angeles California.

Filmography, film credits include

Lil' Pimp (2005) (V) (voice)
Deluxe Combo Platter (2004)
Saint Ralph (2004)
Padrino, El (2004)
Bailey's Billion\$ (2004)
Home on the Range (2004) (voice)
A Piece of My Heart (2004)
Nowhere to Go But Up (2003)
The Haunted Mansion (2003)
Hollywood North (2003)
Jericho Mansions (2003)
The Civilization of Maxwell Bright (2003)
Monsters, Inc. (2002) (voice)
The Kid (2001) (TV) (voice)
Monsters, Inc. (2001) (voice)
Ball in the House (2001)
The Cat's Meow (2001)
Dirt (2001)
Dancing at the Blue Iguana (2000)
The Crew (2000)
Stuart Little (1999) (voice)
Do Not Disturb (1999)
Music From Another Room (1998)
Bride of Chucky (1998)
Hoods (1998)
Bella Mafia (1997) (TV)
The Wrong Guy (1997)
Liar Liar (1997)
Edie & Pen (1997)
Gun (1997/I)
American Strays (1996)
Bound (1996)
House Arrest (1996/I)
Bullets Over Broadway (1994)
The Getaway (1994)
Double Cross (1994)
Embrace of the Vampire (1994)
Made in America (1993)

TIDELAND

The Webbers (1993)
Shadow of the Wolf (1992)
Scorchers (1991)
The Doors (1991)
The Fabulous Baker Boys (1989)
Let It Ride (1989)
Far from Home (1989)
High Spirits (1988)
Rented Lips (1988)
Johnny Be Good (1988)
He's My Girl (1987)
Inside Out (1987)
Remote Control (1987/I)
Moving Violations (1985)



TIDELAND

CAST

Jeliza-Rose	Jodelle Ferland
Dell	Janet McTeer
Dickens	Brendan Fletcher
Queen Gunhilda	Jennifer Tilly
Noah	Jeff Bridges
Patrick	Dylan Taylor
Woman	Wendy Anderson
Dell's Mother	Sally Crooks
Squirrel's Voice	Wendy Anderson
Voices of Sateen Lips, Glitter Gal, Mustique and Baby Blonde	Jodelle Ferland

CREW

Directed by	Terry Gilliam
Produced by	Jeremy Thomas and Gabriella Martinelli
Screenplay by	Tony Grisoni and Terry Gilliam
Based upon the Novel "Tideland" by	Mitch Cullin
Cinematographer	Nicola Pecorini
Production Designer	Jasna Stefanovic
Editor	Lesley Walker
Music	Mychael Danna and Jeff Danna
Costume Designers	Mario Davignon
Executive Producers	Delphine White
Associate Producers	Peter Watson
Line Producer	Paul Brett
Casting by	Nick O'Hagan
Production Supervisor	Wladyslaw Bartoszewicz
First Assistant Director	Rhonda Baker
Second Assistant Director	Deirdre Bowen
Art Director	Ian McDougall
Production Sound Mixer	William Spahic
Script Supervisor	Pamela D. Wintringham
Key Make-Up	Anastasia Masaro
Key Hair	David Lee
"A" Camera Operator / 2nd Unit D.P.	Susanna David
Steadicam Operator	Christine Hart
"A" 1st Assistant Camera	Rejean Forget
"A" 2nd Assistant Camera	Mark Dobrescu, C.S.C.
"B" Camera 1st Assistant	Nicola Pecorini
"B" Camera 2nd Assistant	Jay Kohne
	Dean Morin
	Todd Irving
	Jason Habicht

TIDELAND

"C" Camera 1st Assistant	Donovan Fraser
"C" Camera 2nd Assistant	Tom Gardiner
Location Managers	Murray MacDonald
Property Master	Chris Plumb
Gaffer	Ken Wills
Key Grip	Peter LaRocque
Prosthetics and Special Makeup Effects by Caligari	John Adshead
Key Makeup Effects	Louise Mackintosh
Key Studio Technician	Raymond Mackintosh
Visual Effects Supervisor	Richard Bain
Special Effects Coordinator	Leo Wieser, Bleeding Art Industries
Construction Coordinator	Vince Donato
Set Designers	Mayumi Konishi
Set Decorator	Russell Moore
Boom Operator	Sara McCudden
Production Manager	Denis Bellingham
Production Coordinator	Todd Pittson
Katepwa Production Coordinator	Hudson Cooley
Assistant Production Coordinator	Kim Goddard-Rains
Katepwa Assistant Production Coordinator	Andrea Baker
Prep Travel Coordinator	Marla Touw
Trainee Production Coordinator	Sophia Lofters
Office Production Assistants	Ian Gardner
Third Assistant Directors	Paul Compton
On-Set Production Assistants	Ken Whitford
Assistant To Terry Gilliam	Luke Fisher
Assistants To Jeremy Thomas	Shayne Putzlocher
Assistants To Gabriella Martinelli	Holly Gilliam
Assistant To Jeff Bridges	Jack Thomas
Saskatchewan Casting	Amy Gilliam
Extras Casting	Karin Padgham
Stills Photographer	Matthew Baker
International Publicity	Gloria DiFolco
Unit Publicity	Jason Shabatoski
Canadian Publicity	Loyd Catlett
Best Boy Grip	Brenda McCormick
Dolly Grip	Trenna Keating
Libra Head Operator	François Duhamel
Remote Head Tech	Ginger Corbett
Grips	Emma Cooper
Best Boy Electric	Anna Maria Muccilli
Lamp Ops	Kevin Lheritier
	Jeff Connors
	Brad Hodson
	Henry Kitchen
	Geoff Yates
	Scott Storm
	Leo Fafard
	Brock Stevens
	Dustin Allen
	Christopher Gavin
	Mark Wagner
	Gary Exner
	Rob Hillstead

TIDELAND

Generator Operators

Special Effects Best Boy
Special Effects On-Set Key
Special Effects Assistant
Assistant Location Manager
Location Scouts

Assistant Editors

Assistant Editor, Canada
2nd Assistant Editor, Canada
Post-Production Supervisor
Post-Production Coordinator
Post-Production Assistants

Supervising Sound Editor Music Editor

Dialogue Editor
Sound Effects Editor
ADR Editor
ADR Recordist
Foley Editor/ Artist
Foley Engineer
Re-Recording Sound Mixer
Assistant Re-Recording Sound Mixer
ON-Set Costume Supervisor
Assistant Costumes
Assistant Costume Designer
Breakdown Artists

Seamstresses

Extras Costume

Make-Up Assistant
Hair Assistant
Make-Up For Ms Tilly
Head Greensman
Best Boy Greens
Greensmen

2nd Assistant Art Director
Assistant Set Decorator
Lead Set Dresser
Set Buyer
On-Set Dressers

Set Dressers

Assistant Property Master
Props Buyers

Ed Moyer
Dean Schatz
Wade Maurer
Neil Krause
Mike Friesen
Simon Haywood-Anderson
Greg Morley
William Sorochan

Jeremy Hume
Martin Corbett
Heather Malek
Gavin Dargin
Michael Saxton
Verity Wislocki
Layla Evans
Elisabeth Pinto

James Mather
Tony Lewis
Peter Clarke
Tim Owens
Joseph Park Stracey

Nick Lowe
Andy Thompson
Paul Ackerman
Sean Richards
Robert Farr
Douglas Cooper
Robert Fenwick
Sonja Clifton-Remple
Ann Henshaw
Murielle Blouin

Deanne Grass
Kerri La Londe
Roberta Merrifield
Denise Hansen
Roxanne Brown
Nadia Williamson

Charity Martin
Tracy George
Tamara Harrod
Leslie Sebert
John McIntosh
Mike Bergen
Scott Whitman
Rylan Faul

Johann Wessels
Brent Russell
Keith Potter
Sara Longfellow
Alison Grothe
Norman Daschle
Michael Waddell-Gardiner
Will Moffatt
Justin Onofriechuk
Ira Aikman

TIDELAND

Sculptor
Puppet Designer
Foam Technician
Mold Assistant
Studio Assistants

Noah's Face Casts
Doll Heads Manufacturer
Art Department Production Assistant
Construction Foreman
Construction Buyers

Lead Carpenter
On-Set Carpenter/Scenic Carpenter
Key Scenic Artist
Paint Department Foreman
On-Set Painter
Assistant Head Painters

Scenic Painters

Painters

Carpenters

Alan Tremaine
Jerry Beaudrow
Jackson Burke
Tim Gingrich
Marty Rothermel
Paint and Construction Labourers

Stunt Coordinator
Stunt Performer
Trains Provided by George's Trains
Train Supervisor
Train Coordinator
Train Coordinator Associate
Animal Coordinator

Head Trainer
Animal Trainer
Insect and Animal Wranglers

Extras Wrangler
Tutor For Jodelle Ferland

Roger Roscoe
Russell Cate
David Scott
Patrick Baxter
Patrick Gorny
Liese Mackintosh
Rosalie Mackintosh
Stan Winston
Walter Klassen Fx
Tara Sikorski
Danny Scavuzzo
Crystal Waddell-Gardiner
Bob Nett
Jeff Fedorchuk
Gerry Filby
Jeff Helgason
Dave Selinger
Charmaine Husum
Gordon Brown
Sean Hollis
Jeffrey Gamble
Morgan Hughes
Shirley Naf
Barbara Chandler
Loyola Lewis
Beverley Ulmer
Kieran Gelfand
Clinton Biddle
Calvin Bachiu
Britton Main

Paul Macina
Murray Keith
Colin Wiest
Wade Selby
David Schultz
Tracy Myers
Joel Bancescue
Kelly MacDonald
Kelly Liberet
Terrance Leigh
Loyd Catlett

Bill Graham
Bruce Craiggs
Mike Macartney
Animal Insight
Andrew Simpson
Dana Dube
Cherie Smid
William Hall
Brad McDonald
Simon Chin
Valancie Pierce

TIDELAND

Stand-Ins

Script Trainee
Grip Trainee
Electric Trainee
Special Effects Trainee
Sound Trainees
Trainee Sound Assistant
Set Dec Trainee
Camera Trainee
Catering by Jeff The Chef

Jayda Bieber
Melany Burant
Moraea Bieber
Lee Boyes
Kayleigh Shikanai
Carle Steel
Curtis Galilndo-Orozco
Danny Duperreault
Dean Campbell
Emil Quan
Simon John
Laura Wolfe
David Trottier
Jeff Nelson
Kevin Dube
Carl Scott
Mike Currie
Loren North
Lauren "Fluff" Lindsay
Chris Boha
Stephanie Boha
Michael Simpson
Val Kinistino
Sheila Richards
Tracy Demaer
Gary Rimmer
Jim "J.D." De Vlieger

First Aid / Craft Service Craft Service Assistants

Transportation Coordinator
Transport Captain
Honeywagon Drivers

Jay Clement
Dan Schulz
Ryan Smiley

Jeff Bridges' Driver
Security Coordinator
Assistant Security Coordinator
Video Coordinator
Video Playback
Production Accountant, Canada
First Assistant Accountant
Second Assistant Accountants

Sylvain Buteau
John Holzer
Tami Running
Mark Sebert
Chooch Paglaro
Nathalie Laporte
Nigel Crock
Tracey Phillips
Kari Fonkalsrud
Nicky Coats
Kristen Schneider

Post-Production Accountant
Accounting Clerk
Visual Effects By Peerless Camera Company Ltd, London
Digital Effects Supervisor
Digital Effects Producer
Digital Effects Coordinators

John Paul Docherty
Diane Kingston
Nick Bedford
Duncan Burbidge
Marianne Speight
Ditch Doy
Mike McGuinness
Tim Ollive
Mark Spevick
Marc Twinam-Cauchi
Jim Bowers

CG Supervisor
Animators

Digital Matte Painter

TIDELAND

Senior Roto Artists

Senior Compositor
Compositors

Junior Compositor
Roto Artists

Production Assistants

Systems Administrators

Admin Support

Digital Intermediate Provided by ONE Post (London)

Digital Colorist

Digital On-Line Editor

Assistant Digital On-Line Editor

Digital Intermediate Producer

Assistant Digital Intermediate Producer

Digital Film Technical Director

Digital Film Technical Manager

Financial Services

"Dreamland" Documentary Director

Location Sound & Technical Supervisor

Production Assistant

Score Produced by

Orchestrated & Conducted by

Score Recorded & Mixed by

Music Performed by

Leader

Music Coordinator

Recorded at

Score Mixed at

Noah's "Black Coats" Band

Martin Body
John Whillock
Paul Round
Ben Hicks
Dennis Jones
Marc Jouveneau
Chris Panton
Janet Quen
Sarah Marchant
Otto Dent
John O'Lone
Emeline Tedder
Mark Bradley
Ed Hall
Nadine Buckley
Andrew Kingston
Sarah MacKenzie
Charlotte Towe

Vince Narduzzo
Rob Gordon
Emily Greenwood
Matt Adams
Joann D'arby
Laurent Treherne
John Hinchliffe
Joe Iacono
Jacqueline Kelly
Vincenzo Natali
Robin Crumley
Brent Braaten
Jeff Danna and Mychael Danna
Nicholas Dodd
Brad Haehnel
The Philharmonia Orchestra
James Clark
Paul Talkington
Henry Wood Hall, London
AIR Lyndhurst, London
Chris Pelonis
John Goodwin
Sean Hayward

"Van Gogh In Hollywood"

Written by John Goodwin

© Queen's Knight Music BMI

Produced by Chris Pelonis

Vocals Performed by Jeff Bridges

Guitar Solo by Chris Pelonis

Courtesy of Ramp Records

"Boom Boom"

Composed by John Lee Hooker

Published by Conrad Music

Courtesy of Arc Music Group & Vee-Jay

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TIDELAND

"Lift Me Up To Sweet Jesus"
Music by Todd Bryant and Rob
Bryanton
Lyrics by Mitch Cullin

"Wash Me In The Blood Of Jesus"
Composed and Written by Terry Gilliam,
Dave Howman, Andre Jacquemin & Tony
Grisoni
Sung by Sharon D Clarke
Backing Vocals by Tommie "TeeJaye"
Jenkins,
Lorna Brown & Jamie Lisa Jacquemin
Keyboards: Paul Moran
Drums: Howard Tibble
Percussion: Ray Cooper
Recorded at Redwood Studios

"There's A Moon Out Tonight"
Written by Vincent Naccarato, Mike
Mincelli,
Nick K Santa Maria, Frank Reina & John
Cassese
Published by Embassy Music Corp (BMI)
USA
Performed by The Capris
Licensed courtesy of Novello & Co
Limited

"Number One"
Performed by Dekko
Written by P. Brown, R. Castiglione,
C. Constantinou, B. Reed & J. Stapley
Produced by Peter Brown & Eddie
Kramer
for Remark Music Ltd
Engineered by Eddie Kramer for Remark
Music Ltd
Published by Notting Hill Music Inc (BMI)
© Notting Hill Music (UK) Ltd 2004

"Wasting Time"
Performed by Chris Thompson & Mike
Slamer
Written & Produced by C. Thompson &
Mike Slamer
Published by Notting Dale Songs Inc
(ASCAP) & Shattered Songs/ Music (BMI)
"Cold When I'm Dead"
Performed & Written by Doug Cox
Published by Pump Audio Publishing
PRS: (SOCAN), (ASCAP)
Licensed Courtesy of Pump Audio, LLC

"Freedom"
Performed by Dekko
Written by P. Brown, R. Castiglione,
C. Constantinou, B. Reed & J. Stapley
Produced by Peter Brown & Eddie Kramer for
Remark Music Ltd
Engineered by Eddie Kramer for Remark Music Ltd
Published by Notting Hill Music Inc (BMI)
© Notting Hill Music (UK) Ltd 2004

"Cold When I'm Dead"
Performed & Written by Doug Cox
Published by Pump Audio Publishing
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Licensed Courtesy of Pump Audio, LLC

TIDELAND

Script Clearance Services
Canadian Researcher
Completion Bond
Bank Financing Provided by
Insurance Services
Payroll Services Provided by
Legal & Business Affairs for Recorded Picture Company
Business Affairs for Capri Films
Legal Services, Financing
Legal Services, Production
Legal Services, Production & Financing
Legal Services for Comerica
Collection Account Management by
Additional Bank Financing
Prescience Film Finance
Managing Director
Business Affairs
Ariflex 535 Camera, Lighting & Grip Equipment Supplied by P.S. Production Services Ltd.
Additional Lighting Supplied by
Editing Equipment Supplied by
Negative Cutting
Location Audio Transfers
Sound Re-recorded at
Titles by Fig Productions
Richard Morrison
Film Stock
Film Print by
Processing
Animation Courtesy of Amberwood Entertainment
With Thanks To
Produced With The Participation Of

The Rights Company
Andrew Cannon
Film Finances
Comerica
Jones Brown Inc.
Entertainment Partners Canada
Florence Larsonneur
Richard Mansell
Philippa King
Alana Katz
Goodmans LLP
Carolyn Stamegna
Hilary Goldstein
Tony Duarte
Olswang
Libby Savill
Jackie Hurt
Clare Coulter
Richards Butler
Michael Maxtone Smith
Fintage House
National Bank of Canada
Tim Smith
Sharon Menzies
Iride S.R.L.
Edit-Hire
Computamatch
Talking Dog Studios
Goldcrest Post Production, London
Ally Mee
Kodak Canada
Soho Images
Deluxe Labs, Toronto
Hercules Bellville
Alexandra Stone
Tim Haslam
P J Harvey
Valerie Ferland
Dallas Jensen
Town of Katepwa
Lennart Larsen, National Museum
of Denmark (Tollund Man
Photograph)
Jonathan Lynch-Staunton
Stephan Mallmann
James Shirras
Alex Walton
Jared Underwood
Sally-Anne McKeown
Telefilm Canada Logo
The Movie Network Logo

TIDELAND

Produced in Association with

Astral Media The Harold
Greenberg Fund Logo
Canadian Television Fund Logo
Movie Central Logo
The Canadian Film or Video

Produced with the Assistance of

Production Tax Credit (Insert Canada Wordmark)

The Saskatchewan Film Employment Tax Credit

Made with the support of the National Lottery through the UK Film Council (Logo)

Logos (DGC, IATSE 295 & 669, PS Productions, Kodak Canada, Deluxe, SAG, ACTRA, Dolby)

Filmed In Regina, Saskatchewan on location and at The Canada/Saskatchewan Studios

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Visit the Tideland website at: www.tidelandthemovie.com

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The animals used in this film were in no way mistreated and the scenes in which they appeared were under strict supervision with the utmost concern for their handling.

A Canada-United Kingdom Co-Production
International Distribution by Hanway
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